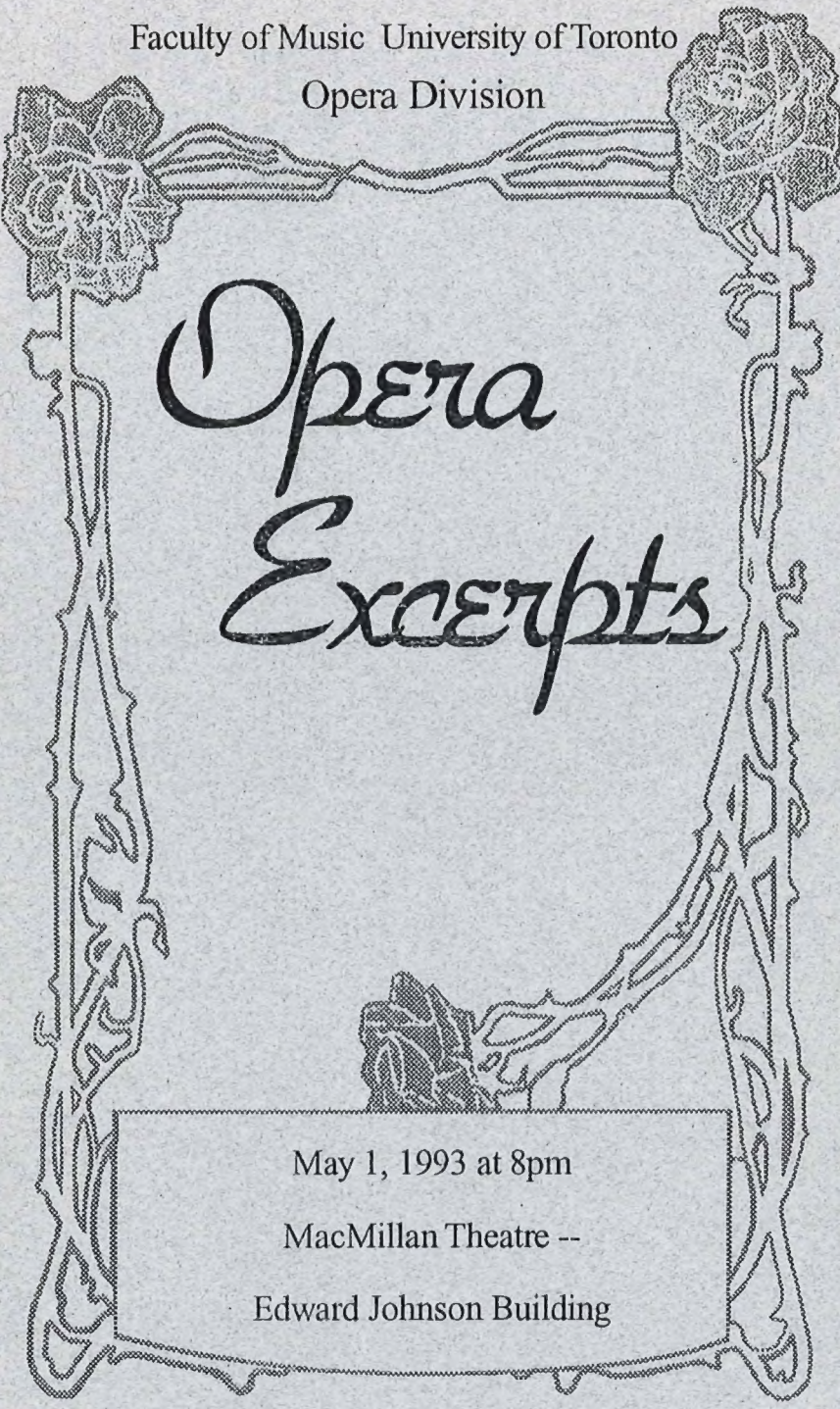


Faculty of Music University of Toronto

Opera Division



Opera Excerpts

May 1, 1993 at 8pm

MacMillan Theatre --

Edward Johnson Building

PROGRAMME

Così Fan Tutte
Act II; Finale (in English)

Wolfgang Amadeus Mozart
(1756-1791)

Friday, April 30

Fiordiligi Adele Kozak
Dorabella Shauna Still
Despina Mari Hahn
Ferrando Martin Houtman
Guglielmo Peter Wiens
Don Alfonso Marcos Pujol
Servants Jennifer Maines
 Vilma Indra Vitols
 Dan Chamandy
 Marc Sottile

Saturday, May 1

Debra Dent
Jacqui Lynn Fidler
Jennifer Robinson
John Jay Hebert
Curtis Sullivan
Michael Downie
Jennifer Maines
Vilma Indra Vitols
Dan Chamandy
Marc Sottile

Musical Director, Michael Evans
Stage Director, Constance Fisher
Pianist, Rachel Andrist

Faust
Act III; Scene 1 (in French)

Charles Gounod
(1818-1893)

Friday, April 30

Marguerite Rosalba Lamanna
Siebel Janice Paterson

Saturday, May 1

Nathalie Morais
Stephanie Petropoulos

Musical Director, Michael Evans
Stage Director, Constance Fisher
Pianist, Stephen Ralls

La Bohème
Act III; Scene 1 (in Italian)

Ruggero Leoncavallo
(1857-1919)

Friday, April 30

Mimi Jennifer Robinson
Musetta Sarah Langford
Marcello John Jay Hebert
Schaunard Michael Downie

Saturday, May 1

Celia James
Janice Paterson
René Boutet
Peter Wiens

Musical Director, Stephen Ralls
Stage Director, Nancy Hermiston
Pianist, Sabatino Vacca

INTERMISSION

La Traviata
Act IV (in Italian)

Giuseppe Verdi
(1813-1901)

	<u>Friday, April 30</u>	<u>Saturday, May 1</u>
Violetta Valery	Maggie Brockington	Adele Kozak
Annina	Sarah Langford	Jacqui Lynn Fidler
Dr. Grenvil	Marcos Pujol	Sean Watson
Alfredo Germont	Dan Chamandy	Torin Chiles
Giorgio Germont	John McGillis	Michael Downie

Musical Director, James Fraser Craig
Stage Director, Constance Fisher
Pianist, Rachel Andrist

The Italian Girl in Algiers
Act I; Finale (in English)

Gioachino Rossini
(1792-1868)

	<u>Friday, April 30</u>	<u>Saturday, May 1</u>
Isabella	Stephanie Petropoulos	Sarah Langford
Elvira	Mari Hahn	Sharla Nafziger
Zulma	Vilma Indra Vitols	Shauna Still
Lindoro	Eugene Burke	Dan Chamandy
Taddeo	Michael Downie	Peter Wiens
Mustafa	Sean Watson	Marcos Pujol
Hali	Curtis Sullivan	Marc Sottile
Former Wives of Mustafa:		
Elssi	Adele Kozak	Maggie Brockington
Leissi	Nathalie Morais	Nathalie Morais
Tilli	Rosalba Lamanna	Rosalba Lamanna
Guards of the Harem	John Jay Hebert	John Jay Hebert
	Martin Houtman	Martin Houtman
	Christopher Ryan	Christopher Ryan

Musical Director, James Fraser Craig
Stage Director, Nancy Hermiston
Pianist, Stephen Ralls



Così Fan Tutte

Wolfgang Amadeus Mozart

It is said that de Ponte based his libretto for *Così Fan Tutte* on a real-life incident which had once been the talk of Vienna. Two young officers (Ferrando and Guglielmo), confident of the constancy of the sisters to whom they are engaged (Dorabella and Fiordiligi), engage in a bet with an older bachelor friend (Don Alfonso), a wily philosopher who maintains that women's fidelity is not quite the sturdy fortress they imagine it to be. Don Alfonso, with the help of Despina, the sisters' maid, introduces them to two "Albanians" - the disguised Ferrando and Guglielmo. The soldiers so successfully court each other's fiancées that, by the finale of Act II, a double wedding is in progress. After being wished health, happiness and many children by their servants, the two sisters and Ferrando join in a lyrical toast to the future while Guglielmo wishes angrily to himself that the wine would turn to poison in the mouths of the unfaithful women. Alfonso introduces the "notary" - Despina in disguise - and the girls impatiently sign the marriage contract. A military chorus interrupts the proceedings and Don Alfonso, in feigned frenzy, announces the unexpected return of Ferrando and Guglielmo. In a panic the "Albanians" are bundled out - presently to reappear in their soldiers' uniforms to confront the near hysterical Fiordiligi and Dorabella. When Despina is unmasked and the marriage contract slyly revealed by Don Alfonso, the two soldiers curse the unfaithful sisters. Begging forgiveness, the sisters turn on Don Alfonso, blaming him for their misery and demanding an explanation. The mystery is solved when the soldiers reveal themselves as the hidden "Albanians" and return the lockets which they had wooed from the ladies. Despina, who had also been deceived by Alfonso regarding the identity of the "Albanians", is placated with gold coins. Don Alfonso urges the lovers to laugh with him about their recent follies and the opera concludes with an axiom to the audience: "Fortunate is the man who, led by reason, can turn any circumstance to his own advantage - tears to laughter - and the torments of life to a heavenly calm."



Faust

Charles Gounod

The beginning of the opera finds Faust, an aged philosopher nearing the end of his life. Reflecting bitterly on the past, he concludes that all his learning has been useless and longs for the carefree pleasures of youth. Recklessly he summons the devil and makes a fearful pact: a return to youth will be granted at the price of his soul.

In the course of his subsequent adventures, he encounters a young maiden, Marguerite, at a county fair. In Act II of the opera, the crafty Méphistophélès has placed a jewel box in the girl's garden. Her busy-body neighbour, Marthe Schmerlein, observes that such a gift could only come from a great lord. Both women are startled by the appearance of Faust and his evil companion. Marthe is flattered by the Devil's bold and sardonic courtship as Marguerite tells Faust about her lonely life. Faust expresses his love for the girl and, as night falls, she admits that she returns his ardour, but grows frightened and begs him to leave. He agrees but is urged to return by Méphistophélès.

Act III; Scene 1

Some time has elapsed and Marguerite, abandoned by Faust, is alone and in despair. Her former friends are heard mocking her, and the young man, Siebel, a friend and protector, tries to cheer her. Marguerite blesses him for his kindness as she prepares to visit church - there to pray for Faust and the child she will bear him.



La Bohème

Ruggiero Leoncavallo

Ruggiero Leoncavallo's *La Bohème* was first performed in Venice in 1897, just fifteen months after Puccini's immortal work had been successfully produced in Turin. Calling it a *commedia lirica*, the composer created his own text after Murger's *Scènes de la vie Bohème* achieving a more comprehensive picture of the hard bohemian life than Giacosa and Illica had done for Puccini.

Leoncavallo's energetic and melodic score is in veristic style and, while virtually driven from the stage by Puccini's masterpiece, it is of more than historical interest; the vocal line is demanding but grateful and, in spite of a somewhat sprawling libretto, the opera has colour and dramatic impact.

In Act III the Bohemians labour in Marcello's studio; Schaunard has broken off with his Eufemia while Rodolfo is inconsolable over Mimì's departure to live with a wealthy suitor. When the artists leave, Musetta writes a letter to Marcello, having decided she must leave him because she cannot be sure even of her daily bread. Mimì's unexpected appearance and her protestations of devotion to Rodolfo only strengthen Musetta's resolve and she implores Mimì to abandon the bohemian life of poverty and misery.

La Traviata

Giuseppe Verdi

Violetta Valery, alone and almost penniless in her Paris apartment, is desperately ill and in spite of her doctor's encouraging words realizes that death is inevitable. She reads again the letter from the elder Germont by which she has learned that the father has told Alfredo of her noble renunciation, and has urged him to seek her forgiveness. When Alfredo does indeed arrive, Violetta has a moment of great happiness before she dies in her lover's arms.

The Italian Girl in Algiers

Gioachino Rossini

Mustafà, the Bey of Algeria, has grown tired of his current wife, Elvira, and has sent Haly, the captain of his guard, to find an Italian wife for him. The redoubtable Isabella, in search of fiancée, Lindoro, previously captured and enslaved by the Bey, is conveniently shipwrecked on the shores of Algeria and is captured by Haly along with her travelling companion Taddeo. When Isabella is brought before Mustafà, she amuses herself by playing up to him. Taddeo in his role of "uncle" prevents the relationship from going too far. When Lindoro, Elvira and her companion Zulma enter to bid a last farewell, Lindoro and Isabella are astonished by the situation. Isabella takes matters into her own hands and creates pandemonium within the palace.

OPERA DIVISION

Musical Director	James Fraser-Craig
Head Coach & Conductor	Michael Evans
Stage Directors	Michael Patrick Albano (on leave)
	Constance Fisher
	Nancy Hermiston
Music Staff	Rachel Andrist
	Stephen Ralls
Student Répétiteurs	Sabatino Vacca
	Robin Wheeler
Co-ordinator	Michael Patrick Albano (on leave)
Acting Co-ordinator	Nancy Hermiston
Administrative Assistant	Tina Orton

PRODUCTION STAFF

Lighting Design	Fred Perruzza
Director of Operations	Fred Perruzza
Stage Manager	James Livingstone*
Assistant Stage Manager	Jenifer Ewoldt-Kowal*
Technical Assistant	Chris Brooks
Production Assistant	James Fulton
Costume Co-ordinator	Diane McCann-Davis
Wardrobe Head	Leisa Bellmore
Wardrobe Assistant	Martha Paul
Seamstress	Vanessa Marshall
Wigs & Makeup	"Transformations Unlimited"
Props	Sue Tucker
	Sylvie Varone
	Ann Webster
Scenic Artist	Richard Mongiat
Running Crew	Russell Bowie
	Ian Hutson
	George Milinov
	Dean Muto
	Paul Quesnel

Acknowledgments

Canadian Opera Company PropsShop, Canadian Stage PropsShop

*by permission of Canadian Actors' Equity Association



*Events of the Opera Division
for the 1993-94 Season*

❖ *A Concert of Operatic Ensembles*

Friday, November 19 & Saturday, November 20, 1993
MacMillan Theatre, 8 pm

❖ *Opera Teas*

Monday, October 25, 1993
Tuesday, January 25, 1994
Tuesday, March 22, 1994
MacMillan Theatre Stage, 2 pm

❖ *Full Production with orchestra*

Gioachino Rossini: il signor Bruschino (in English)
Francis Poulenc: les Mamelles de Tirésias (in English)
Friday, March 4 & 5, 1994
Saturday March 11 & 12, 1994
MacMillan Theatre, 8 pm

❖ *Opera Excerpts*

Program #1: Friday & Saturday
April 29 & 30, 1994
Program #2: Friday & Saturday
May 6 & 7, 1994
MacMillan Theatre, 8 pm

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